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Title:

Bank advertising
production

Place:

New York

Date:

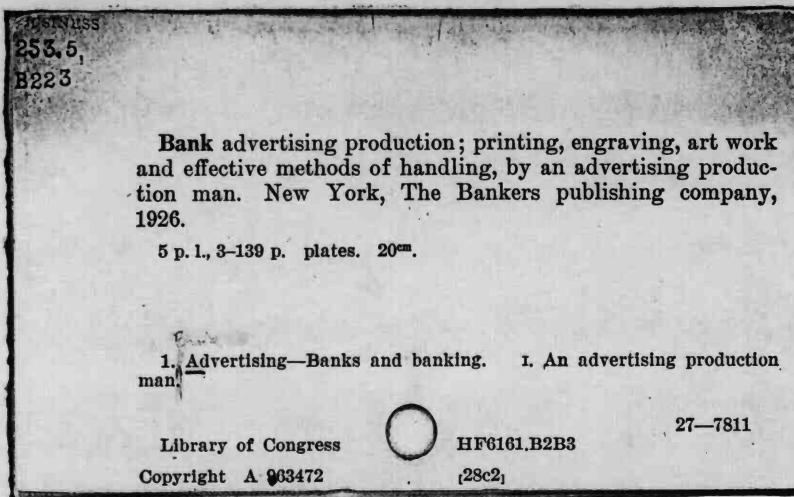
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PRECISIONSM RESOLUTION TARGETS

Century



1303 Geneva Avenue

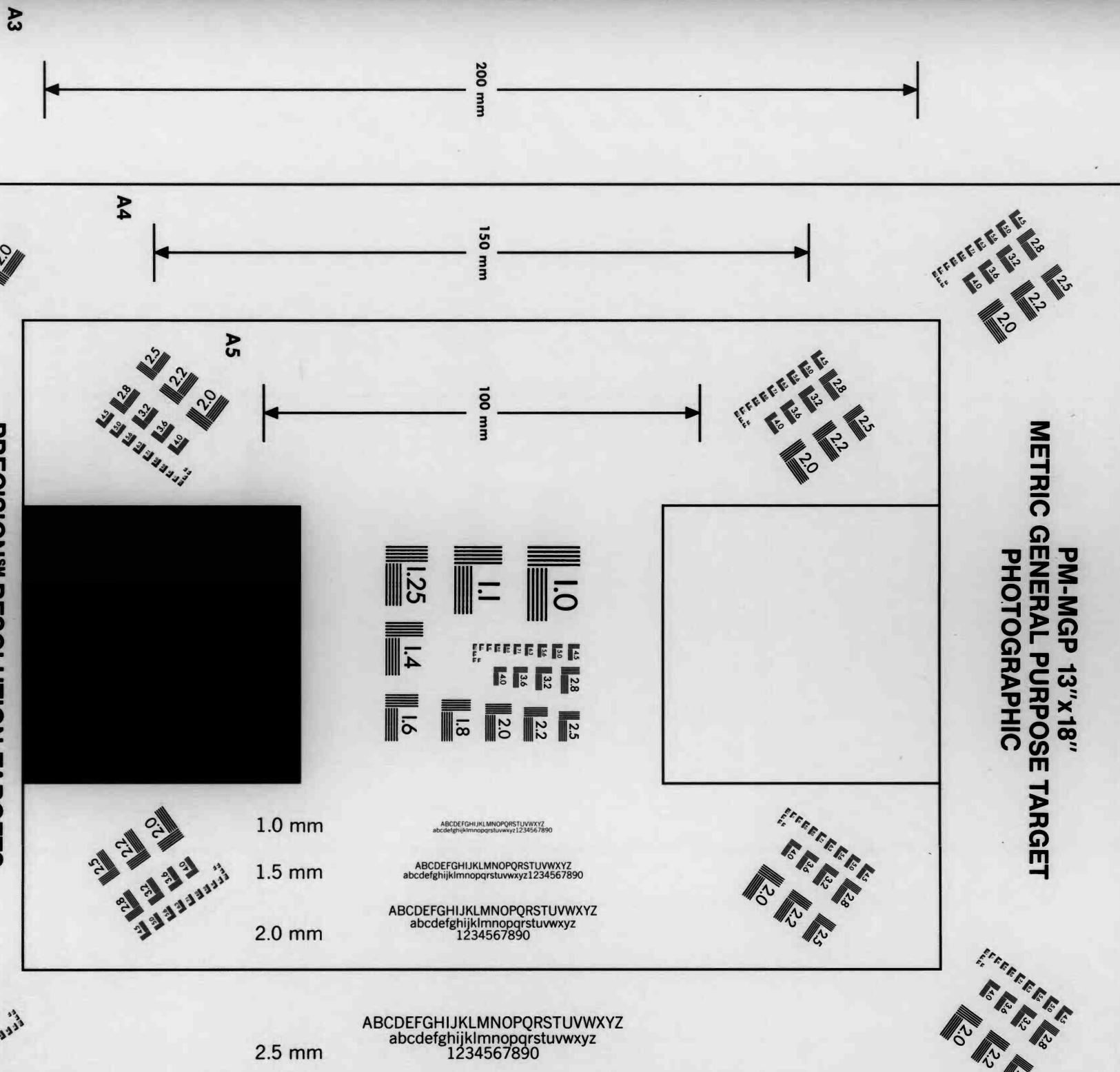
St. Paul, MN 55119

3.5 mm

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School of Business

Bank Advertising Production

Printing, Engraving, Art Work and
Effective Methods of Handling

By
An Advertising Production Man



New York
The Bankers Publishing Company
1926

Bus

28-34281

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The Bankers Publishing Company
New York

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B 223

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PREFACE

The following chapters, dealing with production methods inside the bank's advertising department, have been written in a sincere effort to enable others to profit by mistakes made, experiments performed, and final conclusions drawn from years of experience in this sort of work. The book is intended as a practical guide to the physical and mechanical sides of bank advertising.

We are indebted to the *Burroughs Clearing House*, which originally published these chapters serially, for permission to reproduce them in this form.

THE AUTHOR

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CHAPTER I

THE ADVERTISING PRODUCTION MAN

WHAT KIND OF A MAN HE SHOULD BE, WHAT HE
HAS TO DO AND HOW HE DOES IT

CHAPTER I

IN ANY bank's advertising department, there are two distinct types of work to be done. The first has to do with *ideas*—the second, with *mechanical detail*.

The first has to do with thoughts—the second, with physical objects. The conception of advertising themes, the decision as to media to be used, the planning of campaigns, the writing of copy—this is one job. The detail of handling art work, printing, engraving, scheduling, filing, and so forth, constitutes the other.

The first job requires a capacity for selling—"selling the bank"—while the second demands the ability to buy—to purchase half-tones, drawings, printing, and all the other physical things by which

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the bank's advertising is actually brought before the public.

It is obvious that these two jobs are quite opposite in nature, and that they might well be handled by two men, with distinctly different types of mind.

Of course in most banks the advertising department is not large enough to permit the employment of a "production man" to handle the second of these jobs. In that case the advertising manager must perforce be his own production man. But the production job is nevertheless a task in itself, distinct from the creative work of the department.

In a larger advertising department, it is decidedly advantageous to centralize all production in the hands of one man. I know that this plan is not always followed. There are large advertising departments in which the advertising manager himself attempts to attend to production details by splitting them up and delegating them separately to this or that individual in his

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department. This means not only that the advertising manager is carrying the entire load of mechanical detail in his own head, but it often results in disastrous lack of co-ordination and makes it impossible to effect the greatest possible economy in purchasing.

I believe that every bank advertising department should have its production centralized and co-ordinated. If possible, one man should be made responsible for this end of the work, and for nothing else. If it is necessary for the advertising manager to handle his own production, he should so systematize it and divorce it from his creative work that it will not hang over him as a constant aggravation. Nothing so frazzles an ad man as to spend a day fighting with printers, engravers, novelty salesmen, and the like, when he is trying to do a little intensive planning for the theme of next year's campaign.

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After all, the advertising man should be free to advertise. Every minute he spends worrying with an electrotype is just so much time stolen from his creative or administrative efforts.

Assuming that an advertising department is large enough to warrant a production man, it is our purpose in this chapter and in those which follow to show where the job of the advertising manager leaves off and where that of the production man begins; to enlarge upon the advantages of centralized production; to tell what type of man should hold the production job, and outline his duties; to touch upon the physical set-up of the production department; and to go into great detail as to actual ways and means of handling printing, photo-engraving, and art work. This detail should prove of practical interest not only to production men, but to advertising managers who handle their own production.

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Where the Advertising Manager Leaves Off

The advertising manager has decided on the theme of his advertising appeal. He has written or bought the copy. He has obtained his appropriation, bought his media—that is, so many billboards, so many inches of space in newspapers and magazines, so many street car cards—and has planned positions and dates of insertion, sizes of ads, and so forth. He has probably determined how many booklets he will get out, their nature, copy, and method of distribution. In fact, his year's campaign is laid out. He knows exactly what he wants to do, and how he intends to do it.

Here is where the production man should step in.

The advertising manager should be able to say, "Let it be done"—and forthwith, the production man should do it.

Work should pass to the production

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man at the exact point where all creative work ends and mechanical detail begins.

When the advertising manager has decided that such and such an ad should run—when he has decided on the subject, written the copy, O K'd the art, and specified date, amount of space and media—his work on that ad should be done. When a booklet has been written, art outlined, distribution planned and general style of set-up indicated, the advertising man should be able to forget it.

His problem is to sell, to plan, to create, to advertise—and not to bother over the price or delivery of a zinc etching. He has future ads, policy matters, selling themes, results, next year's campaigns and media contracts, and plenty more big things to worry about, without being constantly distracted by wondering whether the engraver rushed that signature cut to the right printer, or whether the proof of Ad Number 19 was filed in the right place.

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What the Production Man Does

This sub-title really embodies the content of this chapter and those which follow. And yet we cannot help facing the subject with a certain feeling of helplessness, and making a somewhat explanatory apology to our readers.

What does the production man do? Well, he does everything and anything. It is absolutely impossible for us to state, one, two, three, what his duties are.

They consist of an infinite multiplicity of detail. Each day's activities are so unrelated to each other that they would appear meaningless if tabulated chronologically. Every hour the production man performs an amazing number of small jobs, each one bearing upon some one big job.

Let us take fifteen minutes' work and analyze it:

Phones the engraver about delivery of that half-tone of the little girl.

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Checks with a newspaper about position of Ad Number 37.

Pastes stickers on five bundles, and puts the bundles in the stock room.

Explains to urgent salesman that the bank has no use for his particular novelty.

Tells the printer that page proof must absolutely be delivered no later than Thursday morning.

Files three photographs.

Now—

The half-tone of the little girl is the reproduction of the art work for Ad Number 24, and is to go to the typographer so that he can set the ad in type, so that an electro can be made, to be sent to the newspaper seventeen days from date.

The check with the newspaper as to position is the last operation of the production of a certain newspaper ad. The electro has already been delivered to the paper.

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The five bundles upon which stickers were pasted were statement inserts for three months hence. They were properly labeled and stored until time for use.

The novelty salesman? All in the day's work.

The page proof demanded of the printer was proof on a safe deposit booklet to be used at a bank opening anniversary the following week.

The photographs were views of the bank's lobby, and had just been returned by the engraver, who had made cuts of them to be used in a folder which was shortly to go to the printer who would make the best bid.

There you have a cross-section of the job.

I repeat, each small task, minute by minute, is unrelated to the one that went before and the one that follows. Yet each one is a link in the completion of some one big job.

This will give you some idea of the

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mass of detail involved in production, and also some appreciation of why the advertising manager should, if possible, be relieved of it.

Below is an attempt to state in general the job of the production man:

Purchase of all printing, engraving, art work, and departmental supplies.

Placing and distribution of all advertising in accordance with schedule.

Interviewing of all salesmen.

Maintenance of a system of ordering, filing and scheduling, so that he knows at all times the status of any job and the location of any proof, bit of art work, electro, or what not.

A truly responsible job, to say the least.

The Type of Man Needed for the Production Job

First of all, the production man must know printing, engraving, and art work backward and forward. He may not

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guess—he must be sure. He must be able to talk to the salesmen and plant foremen of these various lines in their own language.

Here again an illustration of the difference between the functions of the advertising manager and his production man may be in point.

Let us assume that the advertising manager has told the production man that he wants a certain piece of art work. The production man has secured the proper artist, given him instructions as to theme, subject, size, and so forth, and the drawing is delivered. The production man submits it to the advertising manager. The latter passes on it from the standpoint of appeal—as to whether it does or does not tell the story desired. The production man checks it as to size, proportions, and capability of reproduction by photo-engraving in the medium for which it is intended, bearing in mind the quality of printing and paper, and so forth.

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The advertising manager may write copy for a newspaper ad, copy which he believes will attract great reader interest. It is the job of the production man to see to it that this copy is set up in such a way that it will catch the eye of the reader most effectively.

A technical knowledge of all trade practices mentioned above is therefore absolutely essential.

A certain type of personality is also necessary.

The production man is a detail man *ad infinitum*. His must be the sort of mind that is not driven to distraction by the multiplicity of the day's unrelated items.

Furthermore, he should possess that rare faculty of being able to deal with salesmen in such a way as to get the quickest and most reliable service from them at least cost to the bank—and this subject will, we believe, bear some amplification.

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Dealing with salesmen who sell a combination of service and product (such as printing and engraving) requires more than technical knowledge and the art of driving a good bargain. The production man must be a psychologist. He must know how to make the salesman from whom he buys champion the bank in that salesman's printing or engraving plant. He must get that salesman to a point where he will put through a "front office must," drive the plant superintendent half mad, and keep the shop running all night, if necessary, to get out that bank job when it was promised. Truly loyal service is obtained by the maintenance of the right kind of personal relationships. A salesman might not turn his shop upside down for purely "business reasons"—but he may do it because he told Mr. Production Man that the stuff would be delivered on Thursday, and Mr. Production Man has always treated him fairly and therefore is entitled to a hundred per cent.

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square deal, and besides Mr. Production Man is a fine fellow, and he's not to be disappointed, and that's all there is to it!

If the production man is to get the most out of the people from whom he buys, he must first of all be a square shooter. He must tell the truth and keep his word. If the production man specifies "delivery positively by next Thursday" and the salesman knows the bank doesn't need the stuff for a month the salesman will discount the "positively." It is far better to say, "Well, we're not in any rush on this—take your time, work the job in when you can—but the dead line is one month from today." This is not only fair play, but it serves in many cases as a means of lowering the price, as a printer especially can afford to give a better bid on a job he knows may be worked in during slack afternoons, between rushes.

But, when the production man says "delivery tomorrow," he means exactly

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that—and if he has been a square shooter, the salesman knows that "he doesn't mean maybe," and the job is there on time.

Frankness also helps in the matter of price. Sometimes, in the case of a high-class job, the production man may know that a low bid from a certain firm is actually below the price necessary to do the job right. In such a case it may be wiser to tell the low man, "You can't give us the product we want at that price, and I know it." Then, on another job, if this same salesman comes in with a bid that the production man knows is too high, the salesman will believe the production man when he says, "You're way up in the air. Go back to the office and figure this over again. I know you can do better than that."

"Gosh, I've put in a heavy morning!" a production man said to me the other day. "I talked flowers with Carl—he has a big garden. Chewed the rag about fish-

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ing with Sam—he's going to Canada next week. Spent half an hour with Joe on the subject of 'first editions'—it's one of his hobbies. Oh, well—those boys like to come up here, and when I want something, I get it."

Salesmen! There's the big, bluff hand-shaker who says good morning so loud you can hear him a mile away and tries to overbear you with his "forceful personality." There's the whining salesman who comes around begging for "just a little order." There's the fellow who tries to make you think that you and he are Damon and Pythias, and there's the "smart guy" who tells you how much more he knows than you, and how he has just "slipped a deal over" on so-and-so. There is the preacher salesman who takes twenty minutes telling "what service he can render you" and at last deigns to disclose what it is he is selling. There is the timid salesman who apologizes for his product, and his opposite, who would make Ananias look

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like an understudy. There is the man who uses the "standard presentation," and the chap who makes a presentation of a cigar. There are countless salesmen carrying lines as useful to a bank as a corkscrew in the Public Square, but who pick on the bank's advertising department as a sort of free-for-all oratorical platform where they can strut their stuff and see how it sounds.

What a relief it is to have the real salesman come in! He is with a good house and he knows it. You can trust him. He never promises anything his house can not fulfill. He knows his product, and you are safe in asking his advice, even about the advisability of making the job a cheaper or more expensive one. He may never drop in unless you phone him—or, he may make a practice of popping his head around the corner the first thing every morning, asking "anything today?" and if the answer

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is "no," going on about his business without taking a minute of your time.

And yet—just to be on the safe side—the production man must believe, away down in his soul, that no artist, engraver or printer ever kept a promise voluntarily, and that it is up to him, personally, to watch and to "ride" each and every one of them.

The production man handles probably 95 per cent of the salesmen, though they all ask for the advertising manager and will take up all his time unless the production man succeeds in heading them off. However, our production man should have a sort of instinct for knowing which ones the advertising manager will really want to see, and let them "slip through."

You can well see, now, that "no grouch or crab need apply" for the job of production man. No matter how much people bore him, he must be pleasant, and he must make men like him. If he takes the

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procession of salesmen too seriously, he's lost—his nerves will go to pieces in a month. His only safety lies in the attitude, "Gosh—are't people funny?" and in the capacity to accept absolutely anything as being all in the day's work.

The System

Because the job of production is one of a multiplicity of detail, a well-organized plan of operation is essential. And yet, owing to the nature of the work, even the plan itself appears to consist of a number of unrelated items.

In brief, the production man should have his office set up in such a way that he can

REMEMBER THINGS—FIND THINGS

Simple requirements? Perhaps—until you stop to consider that actual items to be remembered or to be found may run up into the hundreds or even the thou-

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sands. Details are so numberless that ordinary memory may not be relied upon.

The problem is this:

A single job—a newspaper ad, for instance—Involves a piece of art work, a sheet of typewritten copy, proof from the engraver, proof from the typographer, a cut of the illustration, an electro of the final set-up, and a set of printed proofs for future reference. These are *things* which must be kept and *found* when and as needed. Now the process of preparing this ad may cover a period of five or six weeks—and the things which must be *remembered* are, “How far along is that ad? Is the art work done? When is it going to the typographer? Has the copy had final O. K.? When is it scheduled to run, and in what papers?”—and so forth.

The plan of operation, therefore, which seems most feasible, is to keep, firstly, separate files for types of physical objects—one for engravers’ proofs, one for art work, one for typewritten copy,

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and so forth—secondly, production schedules on all jobs, and schedules of publication and distribution, which show the state of progress of every job, and its due date.

For instance, suppose your production memo on Newspaper Ad Number 37 shows that the art work is done and the engraving ordered. On this particular morning the cut comes in from the engraver. “Engraving” is checked off on the production memo. The cut is filed with other cuts. The proof of the cut is filed with other cut proofs. The “copy” file is consulted to see whether or not copy has been finally O.K’d. Then a phone call to the typographer to “drop in this afternoon”—and that’s that. The production man can forget it. It is essential, too, that he forget it. If he didn’t—if he tried to carry this, and a thousand and one other things in his head—he would go mad.

Assuming that the advertising manager has his schedule arranged far in advance, with dates, space, and ad speci-

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fied, it is a comparatively easy matter for the production man to make up a general schedule sheet upon which all necessary information appears. Take a big sheet of cardboard and rule it off in squares about two by two inches. List media down the left-hand edge and dates across the top. In each space list the subject (or title, or number) of the ad, the date of issue, the closing date, and the date copy, mat or plate is sent.

In addition, there should be a set of small file cards, one card for each publication. On the face of the card is the name of the publication, date the contract was signed, the space contracted for and the expiration date of the contract. On the back of the card should appear the dates when ads are to be run. From these cards the production man may keep himself and the advertising manager posted as to where the department stands with each publication, and when it will be advisable to start negotiations for a new contract.



The Cut and Proof File

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Some sort of production sheet or memo should be made out for each production job as soon as it is started, and necessary production steps noted in advance and checked off when completed. Some may prefer for this purpose specially printed file cards, with items such as "Copy," "Printing," "Engraving," "Electro," and so forth, set up on the card, so that all that need be done is to check each item on the card as it is completed. In actual practice, however, this attempt to standardize production memos often is more bothersome than efficient. Jobs are so different in nature, and often production does not occur in the same order even in similar types of job—so that with a form memo card, constant pen alterations and additions are necessary. About the simplest way is for the production man to keep on hand a supply of plain, ordinary type-writer paper—and then write notes to himself. Any time that anything comes along which must be remembered in the

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future, the production man writes to himself upon the subject. Some notes will be long and involved, covering contemplated production routine on a big job—some will contain only half a dozen words.

Then the production man keeps the top middle drawer of his desk absolutely empty except for this stack of memos.

Every morning he takes them out and goes through the stack. If a job noted on one memo is all done, he destroys the memo. If a job covered by another memo is partly done, he checks off progress made. Every memo that shows something that must be done *today* is taken out of the stack and set on the top of his desk. The rest go back in the drawer until the next morning.

This simple operation not only sorts out the day's work—it acts as a daily reminder of future jobs.

Another small item which comes in handy is a tiny secret file of preferred printers, engravers and artists—a file

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listing men and firms that may absolutely be depended upon, together with suggestions as to the type of work in which they excel.

Now as to the places to keep *things*—things that will pile up, get lost, and turn the department into chaos unless they are *put away*—and put where they may be found at once when needed.

Steel files come first. Files with shallow drawers in which engravings and electros may be filed flat—files with tall drawers in which art work, proofs of jobs in process, typewritten copy, photos, and sample copies of all work produced may be placed within properly labeled folders. All this material may be grouped or segregated to suit the individual production man. He must work out his own plan according to his own needs. He may group "cuts" into "signature," "newspaper," "magazine" and "miscellaneous"—or he may divide them into "savings," "commercial," "trust," and so forth. Art

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work may be grouped by subject, by use, or by firm from which it was bought. The main thing is to get the stuff filed, somehow, so that the production man knows where to find it.

It is especially important to file a dozen or perhaps twenty copies of every piece of literature produced. There are always calls for copies after distribution has been made. "We're all out of that—not a single one left," is a sentence the production man need never use.

Proofs needed in large quantities, such as proofs of newspaper ads, which may be called for from time to time by other banks or advertising men, or by officers, are filed more easily if packaged and laid flat in a steel cabinet. When a bunch of proofs come in, wrap them up, paste the package with gum tape, cut off one end, and paste one proof on the outside. The proof shows what is in the package—and one, or two or ten may be



The Stock Room

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pulled out without scattering them all around, and without soiling the others.

Record proofs, of which perhaps only two or three copies are kept, are of course grouped and filed in the upright file, within labeled folders.

Another task is keeping a permanent record of all jobs turned out. Take a large scrap book and in this paste two copies of each piece of printed matter as soon as it is received. When the bill for the job comes in, make a little typewritten label containing the name of the printer, the date printed, the number printed, and the price. Paste this label on the sample—and then, if a reprint later seems advisable, you can tell at a glance "who did it last time, how many we ordered, and what they cost."

There is nothing that a production man appreciates more than a good, clean stock room inside the department—a room with plenty of steel shelving, where he can keep printed matter on hand ready for

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future distribution. Thousands of dollars' worth of printing is ruined in the general stock rooms of banks because it is thrown about here and there, packages broken open or lost, and the like. All packaging should be done in convenient sizes, with a sample of what the package contains pasted on the outside, and also the number of pieces in the package. A steel cabinet with doors, inside the department stock room, is useful to protect material that is valuable and that must not be soiled, such as high-priced art work, special photographs, and the like, which the production man hates to risk to the daily wear and tear of his office files.

Now, to show how all this works out, let's set our production man to work on Newspaper Ad Number 17. The advertising manager has handed him the OK'd copy, and specified the date upon which the ad is to run, the amount of space to be used, and the newspapers that are to



The Proof Cabinet

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carry the ad. All this information appears upon the production man's schedule.

The production man calls the artist, and there may be a three-cornered interview in which the advertising manager tells the artist what the illustration should portray, and the production man tells him the physical limitations and qualifications of the job. The art work is done and delivered. The production man sends the art work to the engraver, and it comes back with the cut. The original art work is filed. One engraver's proof is filed. The other engraver's proof, together with the cut and the copy for the ad, go to the typographer (unless the production man "takes a chance" on letting the newspaper "set up" the ad—a chance that is sometimes disastrous). The typographer puts the ad in type inside a border, and submits a proof. The production man gets this proof O K'd by the advertising manager, and files it. The typographer sends the type to the electrotyper, who

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makes electrotypes, or mats, one for each newspaper in which the ad is to run, and one master electro for permanent filing in the production man's office, and delivers them. The production man files them until the due date for sending to the newspapers, when he notifies the newspaper men to call for them. (Or, he may order mats instead of duplicate electros.) Then he has the printer run off a number of extra copies of the ad from the electro, and he packages them and files them flat in his steel cabinet. Then he checks the bills on each one of these items, as they come in.

All on one newspaper ad!

In this chapter we have tried to cover the reason for the production man, what he does, what sort of a person he should be, and the mechanical means by which he handles his job.

In following chapters we will take up printing, engraving and electrotyping, and art work and photography, respec-

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tively, and go into elaborate detail as to the things to be watched and methods to be used by the production man in buying these products to the best advantage.

Whether a bank's advertising department is or is not large enough to warrant a production man, production must be done—and we hope that our suggestions may prove of practical aid to the man who has to do it.

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CHAPTER II

PRINTING—A STUDY IN PURCHASING

**THE PRINTER, PAPER, COMPOSITION, DISTRIBUTION,
SPECIAL PROCESSES AND OTHER PROBLEMS
FACING THE PRODUCTION MAN**

CHAPTER II

IN DISCUSSING the buying of printing in the bank's advertising department, we are assuming that the department has a production man on the job—and we are talking straight at him. However, when we say "you," we mean whoever handles the printing of the bank's advertising, whether production man, advertising manager, purchasing agent or vice-president.

It is simplest to talk printing "at" somebody, because the buying of printing is made up of a hundred "don'ts" and "do's," and any attempt to enlarge upon the subject must of necessity consist of a miscellany of detailed advice.

All of these details dovetail into the production of the completed job, and are

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so interdependent that it is difficult to know where to start in discussing them. Stock depends upon type, type upon copy, copy upon the amount of money to be spent—and so forth, and so forth. Nevertheless, we will try to take these things up one at a time.

Preparation

Careful and thorough planning of any piece of printed matter in advance of phoning the printer, will save more money and time and bother than any single suggestion we may be able to offer in this entire article.

The printer's time always costs money. Use it only upon the preparation of the job in the form in which you are sure you want it—not in experimentation.

In the original preparation of a booklet, or any bit of advertising printing, the production man and the advertising manager must work together.

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The first question is, "*What is the job worth?*" By that we do not mean at all "how much will it cost to print it?" We mean, "How much of the advertising appropriation are you warranted in setting aside for the job that booklet is designed to do?" You wouldn't put a five-thousand-a-year man on the job as night janitor. Neither should you send a ten-cent booklet out to do a job which a half-penny dodger would do just as effectively.

Exquisite printing is not an end in itself except in the eyes of the art collector. Printers print for profit. Advertisers print to advertise, to sell—and not merely to produce a beautiful booklet. Don't let a printer talk you into a thousand-dollar edition when a fifty-dollar job would do the work.

The first thing to consider, therefore, is, "*What is this folder going to sell?*" If it is going to sell the fact that the bank will be open for an anniversary on such and such a day, and is in effect merely a

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passing news item, an announcement, it should be an inexpensive job, just well enough done to command one-minute attention upon the part of the reader. If the folder holds the eye long enough to get across the fact that there is going to be an anniversary, the date, and the invitation, that is enough. It has done its work. But suppose your booklet is designed to sell living trusts. The subject is weighty, dignified, pretentious. The very physical appearance of the booklet should be such as to command admiration as well as attention. There is the place for the type of booklet so attractive that it will be "kept on the living-room table."

How many people are going to get your booklet? The first principle of printing is that the smaller the edition, the higher the price per piece. It is enormously expensive to get out a fine job for a small mailing list. On the other hand, just for that reason you cannot afford to buy more copies than you need,

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simply because by that means they will cost less per copy. Once again ask yourself the question, "How much is the job worth?" and decide accordingly.

One way to judge the worth of a job is to estimate how much business that job should bring in, in terms of dollars and cents. You cannot afford to print expensive booklets for mass distribution among savings prospects, because even if the booklet brings in a fair percentage of new accounts the profit per new account is comparatively small. You wouldn't send a truck out after a pound of butter. Conversely, in the case of a booklet on living trusts, three good trusts resulting from the booklet would pay for the price of a de luxe job many times over. There is a place to spend "real money."

What sort of distribution are you going to use? Percentage of wastage in lobby distribution, for instance, is ordinarily rather high. This is also true to a certain extent with statement inserts,

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unless statements are mailed out. No use spending a lot of money on a job when you are pretty sure in advance that 10 to 20 per cent. of the pieces printed will never reach the prospective reader.

What type of persons is this booklet going to reach? Are they plain, ordinary folks, who are not used to fancy things, or do they have fine motor cars, maids and all that? Every-day printing may attract the attention of the former class successfully, whereas for the latter it may be advisable to use embossing, fine color printing, or other tricks of the trade which add what printers call "class" to the job.

What kind of a story is your copy going to tell? It will not work to try to tell of your wonderful marble lobby and your exquisite directors' room, on rough news print. Neither would you print a household budget sheet on parchment. There is a degree of expensiveness that is appropriate to the subject matter.

All these things come before both the

FALSE VALUES

UR present civilization . . . has lost its sense of values. We overvalue knowledge, we undervalue wisdom; we overvalue quantity, we undervalue quality, we overvalue noise, we undervalue silence; we overvalue speed, we undervalue sureness; we overvalue automatic efficiency, we undervalue individual craftsmanship; we overvalue complexity, we undervalue simplicity; we overvalue standardization, we undervalue originality; we overvalue the strenuous life, we undervalue the simple life; we overvalue play, we undervalue work; we overvalue the body, we undervalue the soul; we overvalue phrases, we undervalue truth; we overvalue rights, we undervalue duties; we overvalue form, we undervalue substance; we overvalue democracy, we undervalue individualism; we overvalue the majority, we undervalue the individual; we overvalue the state, we undervalue the citizen; we overvalue power, we undervalue beauty; we overvalue the temporal, we undervalue the eternal; we overvalue matter, we undervalue the spirit

HON. JAMES MONTGOMERY BECK
Solicitor General of the United States

Typography that Conforms to the Spirit of the Message

FALSE VALUES

OUR present civilization . . . has lost its sense of values. We overvalue knowledge, we undervalue wisdom; we overvalue quantity, we undervalue quality; we overvalue noise, we undervalue silence; we overvalue speed, we undervalue sureness; we overvalue automatic efficiency, we undervalue individual craftsmanship; we overvalue complexity, we undervalue simplicity; we overvalue standardization, we undervalue originality; we overvalue the strenuous life, we undervalue the simple life; we overvalue play, we undervalue work; we overvalue the body, we undervalue the soul; we overvalue phrases, we undervalue truth; we overvalue rights, we undervalue duties; we overvalue form, we undervalue substance; we overvalue democracy, we undervalue individualism; we overvalue the majority, we undervalue the individual; we overvalue the state, we undervalue the citizen; we overvalue power, we undervalue beauty; we overvalue the temporal, we undervalue the eternal; we overvalue matter, we undervalue the spirit.

HON. JAMES MONTGOMERY BECK
Solicitor General of the United States

The Same Message Ruined by Bargain-Sale Typography

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advertising manager and the production man, because the former figures the theoretical and the latter the practical side of the thing. Between them they get in advance a pretty good general idea of the form the job is to take, and the amount of money they want to spend on it.

Note that this work comes *before* the actual writing of copy, or at least should precede it to a considerable extent. For length and nature of copy in the nature of things influences the cost of the job fundamentally—and instead of spending money to fit the copy, the copy should be written to fit the expense. Once more, "How much is the job worth? How much of the advertising appropriation does it deserve?" Copy should be written with this in mind. And although the production man does not write the copy, he may put in his oar in advance and "hold the ad man down" to a point where his literary enthusiasm will not run away with his appropriation.

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There is another thing in which the production man can check up on his boss. The production man should insist that copy be in final form before being given to the printer. It is estimated that from 15 to 20 per cent of printer's bills for composition result from changes made by the author after proof is submitted—"author's corrections," as the printer calls them. It costs money to set type, and it costs still more money to make changes in type after it is once set up. Making corrections on proof instead of upon the original manuscript is a lazy and costly habit. If there are several O. K.'s which must be had upon copy, get them before it goes to the printer—not after. "Author's corrections" give a printer who has bid upon a job a chance to use them as an excuse to throw over his original bid entirely, after the job is done, and insist upon his own price. Furthermore, it saves money always to send the printer a clean, well-typed manuscript, free from

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interlineations or pencil corrections. Stenographic work within the bank is far cheaper than printer's corrections.

In figuring "what the job is worth," there come up the questions of illustrations and color. Both of these matters have especially to do with art work and engraving, and will be discussed in further chapters. But they influence cost tremendously. It is up to the advertising manager to figure out whether the job is worth the extra expense of illustrations, or of color—upon the basis of expense estimates which the production man may furnish. The ad man knows that pictures and color add enormously to the attention value of the job—while the production man knows how violently they jump the cost. In this connection may we urge simply that there is no excuse for using an extra color in a printing job simply because it is a color. "Three colors!" cries the printing salesman, as if he were conjuring with all the treasure of the

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Spanish Main. What of it? Is the job worth it?

We go into the question of illustrations and color in this article only casually, for they enter into the printing itself, so far as the production man is concerned, practically only as a matter of cost. If a reliable printer is doing the job, the production man does not worry about the actual printing of pictures and tints—his fight on that score is with the artists and engravers.

Let us assume that all of the above items have been taken into consideration by the advertising manager and the production man in connection with a certain job, and they have come to some such conclusion as this—

"It will be a sixteen-page booklet, one that can go in a number ten envelope. There will be a cover of four pages in addition to the sixteen pages. The interior of the booklet will be one color (black, of course) with pen sketches. The cover will

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be in three colors, with an illustration on the front. We'll use pretty good paper, and get good art work, but this isn't a de luxe job, and there won't be any fancy trimmings. Let's go!"

Right there is where the production man starts with a vengeance. It's time to call in the artist, the engraver, and the printer, and get the final estimates coming in. Get the job down to some definite basis of specifications. If there are any hazy questions, any doubts, settle them. Remember, any good artist, engraver or printer is always willing to answer technical questions fully and honestly. Now is the time to determine exactly upon style of art, engravings, stock, type, color, size, delivery date, etc., etc. For if any printing job is to be carried out with a minimum of worry and cost, the completed copy, layout and engravings, together with full instructions, typewritten, covering every detail of the job, should be given to the printer selected, before he

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sets a single line of type! And then—don't change your mind. It will cost you money.

Let's forget the artist and engraver for the moment—a printer has just come in.

What sort of work does this particular printer do? The production man should have an accurate knowledge of the type and class of product turned out by every print shop on his list.

The little printer—that is, the printer with a narrow range of equipment and a small shop—while he may be able to do exquisite work on small lots, is not in a position to handle a large run of any kind of printing. No matter how good his shop is, he cannot print large orders economically because his shop is not set up properly for it.

On the other hand the big shop with a lot of equipment, and accustomed to big runs, cannot produce a little job economically, because it is not used to it.

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The printer who is accustomed to printing dodgers or bargain sale folders, even in million lots, may not have the equipment or the training to get out a truly artistic trust booklet. On the other hand, a printer of de luxe booklets would be a poor man to pick to turn out standard envelope printing.

Each printer has characteristics of shop and of person which point to him as a man to do a certain type of work. With these characteristics the production man must become familiar.

Now in printing, as in almost every other line of business, there are those who are artists at the trade, and the rest are—well, just printers. About 75 per cent are run-of-the-mine—about 5 per cent may always be relied upon to know their stuff, charge fairly for their service and experience, deliver on time, and tell the truth, even if it costs them money to do it. The other 20 per cent? We'd rather not speak about them at all. No doubt

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you, too, have run up against them, and you know.

There is always a question as to whether to get a really good printer to do the job, and pay a little more for it—or to let the job at a price to the lowest bidder among the average printers, and then watch it like a hawk. Sometimes the watching costs more than it is worth.

The easiest way—and we believe it is just as economical in the long run—is to pick out a few fine firms with salesmen who understand their subject, and stick to them.

For instance, you can call in this sort of printer and say to him, "Jim, we want to get out a little booklet. On safe deposits. We've got in some new boxes, and we want to circularize our bond customers. We're figuring on an eight-page book, three colors. Here are a lot of photos of our safe deposit boxes, and our vaults, our building, our lobby, and so forth. And here's the copy. Take this

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stuff back to the shop and lay it out, and bring me back a dummy that will show me what the job will look like."

And your good printer will do just that. You know in advance that he will turn out a job of which you can be justly proud. It will cost you a little more than if you had given it to the average printer—but on the other hand, your printer has given you layout, design, in fact the general detail planning of the job! Why shouldn't he get more for it?

On the other hand, suppose you give the job to an average printer—one of the 75 per cent. You have to watch the paper stock, retouching of photos, engraving, punctuation, spelling, ink, presswork, color, binding—in fact, every infinitesimal detail of the job, from start to finish—just to be dead sure that you will get the product you want.

In short, in printing, as in everything else, you get just about what you pay for. If the production man has the time

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to worry about every minute detail, it may be wise to let a job out on price and follow it through. If not—if he wants to get the job “off his chest,” forget the responsibility for the moment and be free to start something else—it pays to get the best of printers, even if his price seems high.

And don’t make this really good printer bid on the job. You may ask him for a general estimate, just to get an idea of what it will cost, of course—and he will give you a bid if you want it. In the latter case, however, he may be inclined to make it high enough to cover any unforeseen exigencies, and so you may really pay more than you would if you let the job without a bid. Your real printer will make a fair charge without argument in advance, and both you and he will get a square deal.

Sometimes buyers of printing almost force a printer to be dishonest. A printer, like anyone else, is after business at a profit. If you try to “skin” the printer

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down to too low a price, he may try to cut the quality of the job in stock, presswork, ink, or any of a hundred ways which he knows very well—little devices by which he can bid too low on the job and still show a profit for himself.

In all discussions with the printer, the very first thing is to make sure that the printer thoroughly understands just what you are trying to have him do and why. Tell him not merely about the job, but about the purpose of the job—what it is designed to sell. It is far better to spend fifteen minutes with a printer before a job is started, than three days fighting to get it straightened out after it is already in the shop.

If you can, give your printers who come in to bid on a job complete typewritten specifications. This gives a standard basis for bids, and prevents misunderstandings. On the other hand if you ask the printer for his help in determining the style, stock, color, and so forth, of a

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job—which is often advisable, especially in the case of a first-class printer—ask him why he picks this or rejects that. Satisfy yourself that you are going to get what you want.

Now, in preparation and planning of a printing job, and in discussions with printers, after general size, style, color, art, and so forth, have been determined upon, the thing narrows down to two main problems—*paper and composition*.

Paper

There are thousands of kinds of paper on the market. The cheapest is called "newsprint"—the same as your newspaper. Paper runs from this all the way up to a very highly coated polished stock upon which the most delicate photographic shading may be reproduced by half-tone printing. Then there are expensive papers of a quite different type, the so-called "antique finish" papers with rough texture, among which come some

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of the most "de luxe" papers in the market.

First, the production man must understand just what type of printing each type of paper will take.

For instance, a cheap, rough stock will not take a half-tone well, but will take a zinc etching. For half-tones, a rather expensive, smooth, highly-coated stock is usually used, although half-tones may be printed upon "antique" papers if the spot upon which the half-tone is to be printed is treated by the "hot press" method first. All this is so highly technical that we cannot enter upon a full discussion here. Suffice it to say that the problem is one that can only be handled by thorough familiarity with trade customs and methods. Either get a good printer, and take his word for what can or cannot be done on such and such a stock, or what stock is the right one for your job—or get samples of printing jobs, sample paper books from the paper houses and paper

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manufacturers, and get to know the subject backwards and forwards until you can talk to any printer in his own language.

When you understand the technical end of the paper problem, there are a number of other things to consider.

Is your stock appropriate to the message of the job, and the persons who are to read it? You would not print a wedding invitation on wrapping paper, nor would you print a folder for house-to-house distribution upon the finest linen stock.

How will your stock fold, for your particular job? Paper has a definite grain to it, just as a piece of wood. Oftentimes, in looking over a folder, you will find that the fold feels like a saw, is partly broken, and when you open the folder, it may fall to pieces. Some stocks will not take multiple folds at all. Others may be folded if they are scored first. Still others may be folded in any direction

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and almost to any degree. After a job is printed, it is too late to check up on folding qualities of the stock. Get your printer to furnish you a blank dummy, bound like the finished job.

Is your stock seasoned? "Green" stock sometimes shrinks. If this happens between impressions on a three color job, it is impossible to make the colors register. Your printer may not think of this at all. He usually phones the paper house and orders, no questions asked. Have your printer make sure your stock has not come direct from the mills.

Will your stock make your job easy to read? Glossy paper is harder on the eyes than dull or rough paper. It reflects the light. Unless special requirements of the job, such as half-tone printing, demand glossy stock, dull paper may be more advisable.

Is the stock selected on hand in the city? It often happens that specifications are made and bids returned on the basis

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of a certain stock—and then it turns out that the stock cannot be bought anywhere in town. Have your printer make sure he can get the stock, or call the paper companies and make sure of it yourself.

Lastly—and this is most important—see to it that the size of your job and the size of your stock are so co-ordinated that there is a minimum of waste. By getting from a reliable printer a chart showing standard sizes in which various types of paper are made, and sizes which may be cut economically out of various sizes of stocks, you will be able to learn how to save every possible square inch of paper. The buyer pays, remember, not only for the paper that goes into the job, but the paper that the printer trims off the stock. Some unscrupulous printers keep silent when a customer specifies a size that necessitates a big waste—for they can keep this waste (which customer number one has already paid for) and on it print another job for customer number two—

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also taking care to charge him for the same stock. In fact, this is one of the commonest tricks of the trade. This does not mean necessarily that you should avoid odd shapes or sizes in booklets—it means simply that a little advance arithmetic is advisable.

Needless to say, it never does any harm to get a press proof of a job, just to be sure the printer is printing it upon the stock specified.

Composition

Under this head falls all typesetting.

The production man must familiarize himself with the principles of the proper placing and allocation of type upon the printed page. This subject is a highly technical one, ranging even into the field of psychology. It is really a study of the best way to arrange type in order to attract the attention of the reader, or make reading easy. While this must

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always remain to a certain extent a matter of opinion, nevertheless there are standard textbooks on the subject, and even better than these, for everyday purposes, are samples of the best printing of the day. "Display" is the printer's job, not the production man's. But the latter should know enough about the subject to tell when the printer has made a mistake—or how the printer can make an improvement. The production man should have on file a guide showing how many words will go into a square inch of printed matter, in various sizes of type. He should understand that white space, in printing, is the best assurance that those little black marks on that white space will be read. If type is crowded too closely, he must either increase the size of the job or get the advertising manager to cut down the copy. The purpose of printing is not to make marks on paper, but to have a message read—and anything which

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For 76 years that report has
For 76 years that report has

Light Caslon and Light Caslon Italic—a delicate, refined type appropriate for describing perfumery
or silk lingerie, but not plows

For 76 years that report has
been coming in to us from

Cheltenham Bold—a heavy, brutal type, good to attract attention, and good for coal and iron, but you would hardly care to use it to advertise silk gloves

For 76 years that report has
been coming in to us from

Bookman Old Style—a plain, dignified type, of particular value where there is a lot of copy

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will increase the readability of that message, is good printing.

Many of these factors have been determined to such an extent that they are practically standardized. In regard to the blank spaces on both sides and top and bottom of printed matter, for instance, there is a rule of 2-3-5—the margin at the top is represented by two units, the margin at the sides by three units, and the margin at the bottom by five units. That is, the side margins are one unit wider than the top margin, and the bottom margin is three units wider than the top margin and two units wider than the margin at the side. We give this illustration simply to show that knowledge of proper composition and display methods is not a mystery, nor a trade secret, but may be obtained by the production man by a little careful study of literature which is easy to procure.

There are thousands of type faces, some of them light and delicate, some

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heavy and brutal. What is your message, and who are your audience? Select your type accordingly—within, of course, technical limitations. Typography is a matter of taste. Pick the type most pleasing to your reader.

If your job demands a large amount of composition, typesetting by hand (hand composition) will probably be too expensive, and you must figure on either linotype or monotype (two forms of machine composition). Linotype does just what its name implies—it casts a whole line of type at a time. Consequently, in printing, a whole strip of metal (the line of type) must be forced to conform itself evenly to the pressure of the press upon the paper. Sometimes it will not do this quite satisfactorily, and then the "impression" is poor—that is, the finished job appears spotty and uneven. But linotype is the cheaper form of machine composition. This is another question of, "What is the job worth?"

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In monotype, each letter is separately cast, and in the press it rests upon its own base, independently of the others. Consequently a "form" of monotype is more flexible, and will conform itself, in the press, to any infinitesimal unevenness. Monotype, although more expensive, assures a more uniform "impression."

Have your printer give you a set of printer's marks used throughout the trade to indicate corrections in proof. These marks are established in the trade, they save your time and the printer's time—and besides, if you don't know them, the printer will think you don't know your business.

Distribution

In planning a booklet, distribution must be considered at the outset. If the booklet is to be mailed, envelopes and postage present additional problems.

Special size envelopes cost more than standard size, for they must be made up

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for the job. Have on file a list of standard envelope sizes, with weight, stock, and so forth. You can get it from your printer or from an envelope house. And check envelope sizes against the size of your job before printing. It is discouraging, to say the least, to find after your job is all done, that you must order special envelopes at a fancy price, simply because your job does not fit any of the standard sizes.

It is wise to select an envelope quite a little larger than the book which is to go within it. If the envelope is too tight, it is hard to insert the booklet, the envelope is more likely to burst in the mails—and it does not protect the corners and edges of the booklet as well as an envelope which allows a little more play. And don't get envelopes of too light stock. They go to pieces in the mails, and your booklet either arrives at destination soiled and crumpled, or does not arrive at all.

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Postage enters into the problem in this way: anything below a certain weight may go for one cent, let us say, and anything above that will require two cents. Your booklet plus envelope may run a wee bit over the one cent limit. Can't you change stock, cut down size, or something, so that it will go for one cent? It will save just half your postage—and on a 50,000 distribution, for instance, this is no small item to consider.

Make the printer package the booklets neatly and conveniently, with the number contained in each package labeled on the outside. You can handle them more easily and keep track of the number used at any given time.

Copyright

This is a simple matter, but an important one.

A copyright costs only a dollar or so—but an infringement of copyright

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may cost thousands, and months of grief.

If you are going to reprint something that somebody else has printed before, be sure to find out whether or not it has been copyrighted. If it has, get permission to use it from the original owner of the copyright, if possible—and in any event, be sure to give credit to the original author in your reprint.

Getting your own material copyrighted is simply a matter of filling in the proper forms, seeing to it that the copyright line is *printed in the job*, and sending a few copies to Washington. Your printer or the bank's attorney can handle it easily.

Rotogravure, Lithography, and the Offset Process

Every so often a salesman walks into the office of the production man, and "springs" one or the other of the above-

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mentioned methods as being the only real way to get out a booklet.

We have nothing against any of these processes. But they are special methods for special purposes. Each of them is designed to produce a certain type of work better, perhaps, than it can be done by ordinary printing.

But—is your printing that type of work?

If you are absolutely assured that you have a lithograph job, use lithography. If you are certain that your booklet, owing to the fact that it is, perhaps, 90 per cent photographic illustration, will turn out better in rotogravure, use it. These cases, however, are not common ones in the production of bank advertising, in the ordinary department, and hardly warrant going into detail in regard to these processes in this article. Remember the fundamental question, "What is the job worth?" and don't let a salesman sell you on one of these methods simply

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because it is new or different or because the bank across the street is using it. This is an occasion upon which it is wise to exercise the precaution, "Before you invest, investigate."

You who are not "production men" may perhaps glean from this article some idea of the maze of technicalities which have to do with printing, and remember, printing is only one of the cares of the production man in the advertising department! In the next chapter we will take up engraving, art work and photography, and some of the other items with which the production man must busy himself between interviews with the printer.

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CHAPTER III

ENGRAVINGS—THE FAVORITE ALIBI

THE ABC OF ZINCS, HALF-TONES, ELECTROS, AND
THE VARIOUS COMBINATIONS BY WHICH THE
ENGRAVER PRODUCES HIS EFFECTS

CHAPTER III

THE production man in the bank's advertising department—or who ever buys engraving for the bank's advertising—soon comes to recognize engravings as things innocent of appearance but capable of causing a surprising amount of trouble.

Outside of the trade, the ignorance of methods whereby photographs or drawings are transferred to the printed page, is amazing. Most men speak of all engravings as "cuts." Some say "plates." Others use the word "cut" and "photo" indiscriminately. The process of engraving seems to be shrouded in mystery to the layman, and only too often even the production man makes little attempt to familiarize himself with the trade.

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This means trouble—for engravings are an eternal foundation for alibis.

If a job of printing, containing illustrations, goes wrong, the printer blames it on the engravings. The engraver blames it on the printer.

"I ask you, what could you expect, with those cuts?" says the printer.

"The best engravings in the world won't hold up under poor printing," says the engraver.

What can you do?

Nothing. Quiet down, pay the bills—and—

Learn something about engraving.

Understand, it is not necessary to find out all the chemistry and physics of the engraving processes. Let that remain a mystery, if you will—but at least learn the different kinds of engravings and kindred products, their differences, their uses, so that you can tell just what sort should be purchased for any particular job.

There is no excuse for poor buying

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of engravings. They are practically a standard article. Difficulties arise not so much from buying an inferior product as from mistakes in specifications or no specifications at all. There is a certain type of engraving which exactly fits your present printing job. Find out what it is, and specify it. Your engraver doesn't know what your printing job is unless you tell him all about it, and as engravings must be ordered early in the course of the production of the job, it is often hard to give your engraver an accurate idea of it. It is far better to be so familiar with the subject that you can tell your engraver exactly what you want—size, style, screen, and everything else. Then there is little room for argument.

Pick out an engraving house that has been in business for years, and has a reputation for honesty and good work. Make them send you a salesman who knows engraving and who is willing to sit down with you and teach you the ABC's.

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Until you know the subject forward and backward—and sometimes even afterwards—talk over with him ways and means, and respect his suggestions. But don't rely on a "green" engraving salesman. He may remain discreetly silent while you order an entirely wrong article, not feeling sure enough of himself to argue the point, and knowing that it is your funeral, not his.

In the discussion of engravings which follows we are assuming that all art work, photographs, or other subjects of reproduction are already at hand. "Art Work and Photographs" will be taken up in a succeeding chapter.

Zinc Etchings, Half-tones and Electros

In practically all printing, photos, drawings and designs are reproduced upon paper by the use of one or the other of the above products of the engraving house.

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The first essential is to know the difference between these products, and the specific uses of each.

In general, zinc etchings and half-tones are true products of photo-engraving, and electros are mere mechanical reproductions of either zinc etchings or half-tones.

The easiest way to differentiate a zinc etching is to compare it with a half-tone.

A zinc etching prints solid. A half-tone does not. The darkest part of a half-tone print, while it may be nearly black, is not solid. A close inspection will show that the impression upon the printed page is made up of fine black dots, set very close together. Where the print shows lighter in color, these dots are smaller and less heavy.

Two illustrations reproduced in the layout with this chapter, show the difference between a zinc etching and a half-tone. The first is printed from a straight zinc etching. Note that it prints solid

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black, even the fine lines. Now look at the second one. It is composed of a multitude of dots of apparently varying shades of blackness.

Get these differences fixed in your mind, and call each type of engraving by its proper name. Don't say "cuts," "engravings," or "plates." Say "zinc," "half-tone," or "electro."

You can see, now, that any reproduction of art work containing shading or *degrees* of blackness, requires a half-tone —whereas drawings made in solid black lines may be printed from zinc etchings. Half-tones cost more than zinc etchings. On the other hand, half-tones are easily made from photographs, whereas zinc etchings must be made from black on white drawings. Zinc etchings print excellently upon rough, coarse stock, whereas half-tones show up very poorly upon this type of stock, and should be printed upon fine coated paper.

Your choice depends upon the out-

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come of a three-cornered argument about paper stock, art work and engraving. Any one practically governs the other two. Which is most important? If you *must* have photographs, that means coated paper and half-tones. If you *must* have "antique finish" — rough stock — that means pen drawings and zinc etchings. If you *must* have three color half-tones, that means coated stock and probably real color paintings.

It is quite important, therefore, to consider all these three things together when ordering any one of them. It is poor economy, for instance, to decide on rough, cheap stock, with zinc etchings (to save money) and then spend several hundred dollars to get an artist to make drawings from which the zinc etchings are to be made. Photographs, at a few dollars per, might answer the purpose, and the difference might more than pay for the extra needed to buy half-tones and coated stock.

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The purpose and theme of the job must also be considered. In general, zinc etchings make for artistry, illustration, and design, while photos make for realism.

The main use of zinc etchings in bank advertising is in newspaper ads. Half-tones print very poorly upon newsprint. Look over your paper today—and you will see that the best illustrations are solid black on white—printed from zines. The reproductions of photos, printed from half-tones, are spotty and indistinct. Buy drawings and make zinc etchings for newspaper ad illustrations.

One further differentiation—a half-tone must vary in surface texture to fit the stock upon which it is to be printed, whereas a zinc etching, having a solid surface texture, will print upon any kind of paper whatsoever. The only reason you seldom see zines upon fine coated stock is because they print equally well upon cheaper stock, or upon a rough, ex-

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pensive stock which sets off their solid black in excellent taste.

A "half-tone" is exactly what the word implies. It shows the half-tones that are in the original art work, whereas the zinc etching shows only the full tone. The zinc shows solid black, while the half-tone is nowhere entirely solid, and the lighter portions may fade out into shading that is merely faint gray.

A half-tone must be made to fit the paper upon which it is to be printed. Half-tones for use on rough, cheap paper must be composed of dots set comparatively wide apart—otherwise the ink "runs" and the result is simply a smear. Half-tones for use on fine coated stock have their dots set quite closely together. In ordering, this differentiation is indicated by "screen number," for this reason:

When art work is set up to be photographed for a half-tone, in the engraving shop, it is photographed through glass upon which fine lines have been drawn,

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both horizontally and perpendicularly. These constitute the "screen," and divert a portion of the light, so that a dotted instead of a solid surface results upon the engraving. If the half-tone is to be used for coarse paper, such as newsprint, these lines may be from 45 to 85 to the inch each way. As the paper increases in fineness, so does the screen, and for the very finest of super-finished papers a 175-line screen may be advisable.

The illustrations show half-tones made on 60, 85, 110, 120, 133, and 150-line screens.

Naturally the production man must familiarize himself with the effect of various screens upon various papers—and if in doubt, he should call in a reliable engraver and get his advice before specifying screen.

Remember, a half-tone *must* be used to reproduce any piece of art work containing shading. This includes photographs, oil paintings—in fact, anything

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60 Screen



85 Screen



110 Screen



120 Screen



133 Screen



150 Screen

Printed from half-tones of 60 Screen to 150 Screen. Below is 150 Screen, best suited for the paper stock on which these cuts are printed.



A zinc etching,
notice that it
prints solid



A half-tone, notice
the fine dots



Vignette

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except the plain black-and-whites suitable for zinc etchings. Of course, half-tones *can* be made to reproduce the latter—wash drawings, pencil, pen-and-ink, or crayon sketches.

But you cannot make a good half-tone from a print from another half-tone. Amateurs are constantly trying this trick, with uniformly poor results. Remember that a half-tone has only half of the black values in it to begin with, and so a half-tone made from it must of necessity be weak. Furthermore, it is impossible to get the screens to match and the result is a fuzzy, blurry job. Don't try to clip a reproduced photograph from another printing job, and use it in your own. It can't be done successfully. If it is essential that you use that particular illustration, turn it over to an artist and have him retouch it—that is, make it solid so that the old screen will not show through the new screen.

Half-tones may be made on either

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copper or zinc, but the usual metal is copper, and the product is much superior. Zinc is cheaper—but it is generally poor economy to buy zinc half-tones. Zinc is softer, and the etching is not so clear, and wears down quickly and makes a muddy impression on the paper. It is possible, however, to use zinc half-tones on very short runs, which are finished before the dots wear down, or for newspaper half-tones, which are made of coarse screen and therefore have heavy dots. Ordinarily an 80-line screen is as fine as is practicable on zinc.

If you use half-tones for newspapers or for printing on coarse stock (which is not advisable), be sure to have them etched very deeply so that they will not "fill up" during printing. Newsprint and coarse stock throw off lint as they go through the press and this sticks to the plate, gathers ink, and smears. Furthermore, be sure that newspaper half-tones have the dark back-grounds "tooled out"

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on the plate. Otherwise they will "fill up" and print a smudgy black. We mention these items because, no matter how much the production man dislikes to use a half-tone in a newspaper, it will happen sometimes that a photograph (such as one of a new building) is necessary to "get across" the message contained in the copy of the ad.

It should be plain from the above, however, that it is poor practice to try to make an old cut with a screen for one type of stock do for a second job with a stock of an entirely different sort. Yet this is tried every day. Just because an advertiser has a "cut," he often seems to think that it should do for any and all purposes. An engraving is made for one particular job. If it happens to fit another job, that is merely a coincidence. To try to make the same "cut" do for all jobs is like trying to fit an army with the same sized uniform.

Electrotypes are simply reproductions

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or duplications of any kind of a printing plate, or a piece of type-set matter. They are comparatively cheap, and solve the problem of duplication.

Suppose, for instance, you are running the same ad in five papers. You get one zinc etching of the illustration, and send it, with "copy," to the typographer. He "sets it up," with a border—the result being a printer's "form," composed partly of actual type, and partly of the zinc etching. The entire form is sent to the electrotyper, who makes six "electros" or "mats"—one for the office file, and one each for the five newspapers. The "form" then goes back to the printer, where it is "broken up," the type thrown back into the cases and the zinc returned to the bank's advertising department.

In newspaper advertising, "mats" may often be used instead of electros, effecting a very considerable saving. A "mat" is a pressed paper form of reproduction of the original composition or type form, suit-

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able for newspapers using the stereotype process. Find out from your papers whether or not they can use "mats." It is safe to say that all daily papers in the larger cities, and some of the country weeklies, can use them. But find out first. Electros cost *dollars* while mats cost *cents*.

Then when your typographer sends the "form" of your ad to the electrotyper, have him make one "master electro" and from this make as many "mats" as are needed. The "master-electro" is sent you with the mats, and you file it. The mats you send to the papers.

Always remember in handling mats that they must not be cracked or broken. When mailing them be sure they are amply protected.

There are a number of reasons why electrotypes should be used freely. In the first place, any plates will wear off after they have been used extensively. If the originals are kept in the files and all printing done from electros, the originals may

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always be kept intact for future reprints. Another reason is that in a great many "long run" jobs the printer may find it more economical to run from two to sixteen copies of the same thing on the press at the same time—and it is obviously too expensive to make sixteen original plates. Electros solve this problem.

The ordinary electro is made by pressing the original zinc etching or half-tone into a special wax, which is then plated with copper and backed up with lead and wood. These are the least expensive electros, and are good enough for most work. However, when electros are going to be used for an exceptionally long run, or for some reason you want them to be of especially good quality, it is best to have them made by the lead mould process, and made of nickel instead of copper. These are called nickel-types.

Don't let your electrotyper bluff you on time of delivery. If an electro is going to be used only two or three thousand

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times in the press, it does not need so thick a shell as it would for a long run. An electro of this sort can be turned out in about four hours. Even one thick enough for a long hard run can be made in twenty-four hours. Don't simply acquiesce when you are in a hurry and your electrotyper swears that the process takes three or four days.

It is a good plan to ask your printer how many electros he will need for the job, and then order them through the engraver who is making your original engravings. In that case the engraver is responsible for the article from which final printing is done, and can not blame poor work on the electrotyper. If he has not electrotyping equipment of his own, he usually has a working arrangement with another plant which has electrotyping facilities.

If you get into multiple color work, the best advice we can give you is to get the finest engraver in town and stick to

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him. The successful printing of a three or four color job is absolutely dependent upon good "plates" or "process half-tones," as they are usually called.

Process plates are usually made from oils or water colors, one plate to each color. They are printed one after the other, one color on top of the last. Naturally each succeeding color must be exactly superimposed upon the one preceding. This job is up to the printer, and is called "registering." Naturally, if the color plates do not measure correctly to the fraction of an inch, the "register" will be "off" and the job cannot be printed successfully. It will be blurred.

Process plates for color work are very expensive, and it is advisable to have electros made from them, print from the electros and keep the originals on file in the office. Tell your engraver to leave the process plates unmounted, with "bearers" on them, so that the electrotyper can do a cleaner job. The engraver will furnish

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you with a set of "progressive proofs"—that is, a proof of each plate separately in its correct color, and also showing the rotation in which they should be printed, as well as a number of proofs of the way the job will look when finished.

Ordering the Job

You may make the electrotyper hurry. He is merely furnishing a duplicate of the original article. But if possible, let the engraver take his time. Rush engravings may not be deeply enough etched, and will not stand up under a long run in the print shop. It is true that if the job is a simple one (for instance, a straight zinc etching with no "Ben Day" and no "stripping") it is humanly possible for the engraver to deliver it to your office within half a day from the time you have given him the art work. But as a general rule, the engraver, like any good artisan who strives to turn out good work, should be allowed to take

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his own fair time at the job. So many things are likely to go wrong on a rush order. System and foresight in your own office should make it unnecessary to hurry the engraver unduly.

As we have said before, specify exactly what you want. Say "zinc etching," "half-tone," or "electro." And give the exact size (a subject which we will take up specifically later). Furthermore, just to be sure, it never does any harm to give the engraver a sample of the stock upon which the job is to be printed, and tell him for what purpose the job is going to be used. He may have some intelligent suggestions.

It is far safer to order your own engravings than to leave the job to your printer. The usual system of figuring costs in printing houses is to tack a certain percentage onto every expense—engravings included. On the other hand, some printers get reductions from certain engravers, on a working arrangement between the two shops. If the printer will

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pass on this reduction to you, all right—but why should he? The probability is that he will tack on his percentage, not on what it costs him alone, but upon the scale price of the engraving. Furthermore, if you order direct, you know exactly what you are getting.

Size and Cost

We take up these items together, because cost depends ordinarily upon size.

Engraving prices are ordinarily determined by a standard scale, a copy of which may be obtained from any engraving house. This scale is part of the desk furniture of the production man. The scale is usually furnished in celluloid, and not merely shows costs of half-tones and zinc etchings, but helps to indicate just how a piece of art work is going to reduce.

The task of making a piece of art work or a photo reduce to a predetermined size in a booklet or ad is not always an easy one.

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Whenever possible the "copy"—that is, the original drawing, painting or photo—should be larger than the engraving which is to be made from it. Making a "cut" smaller than the original "copy" tends to eliminate small imperfections and irregularities, and make the lines sharper and more distinct.

In order to find out to what size your piece of art work will reduce, lay a piece of tissue paper over it and with a ruler and pencil draw a rectangle around it. Then from the lower left-hand corner of this rectangle draw a line to the upper right-hand corner. Measure from the left-hand side the width you wish your engraving to be, and see where it strikes the diagonal line running across the rectangle. Measure from the bottom of the rectangle up to where your mark comes on the diagonal line and you will find how high your engraving will be. Or, this can be reversed; you can measure from the bottom up to the height you want your

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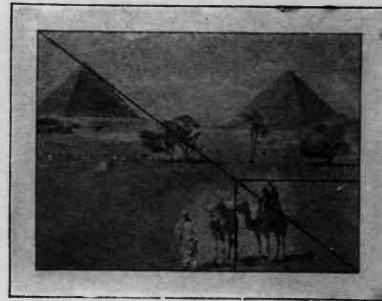
Square-edge half-tone with white line border



This shows photo correctly marked for cropping, also for size of cut



High-light half-tone



This shows the tissue flap marked up to show how the photo will reduce

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engraving to be, and it will give you the width. The illustration on another page shows how this is done.

Many times you will find that your "copy" (art work or photo) will not reduce to the desired size. This frequently happens in the case of a photo, as you have no control over its proportions. In such a case, you will almost invariably find that the art work can be cut on one side or top or bottom, or all the way around, without eliminating a single vital thing in the illustration or photograph. This is called "cropping," and the mark that you make on the art work (with pencil and ruler) to show how you wish it cut off, is called a "crop mark."

Extend this "crop mark" (if any) into the margins, or at any rate, make a mark at the top where you wish the "cut" to stop, and the same at the bottom. Draw two arrows between, and between them print the height you wish. Do the same as to width. A photo (shown in the illustra-

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tion) has been correctly marked for the engraver, and if you will properly mark all your engraving work in the same fashion, you will have no difficulty in getting your "cuts" the right size.

One more item as to size: after a half-tone has been etched, it is usually mounted on a wooden base. A thin edge of metal is left around the margin of the "cut" and through this edge are driven the small brads that hold the half-tone in place on the base. This, however, makes the whole a bit larger than the picture which it prints, and due allowance must be made for this in the printer's "form." In case of emergency these edges may be trimmed off and the metal fastened to the wooden base by bolts soldered to the metal. This, however, is extremely expensive, and it is good practice to allow for these margins in advance.

The manner in which half-tones are finished also enters into the size. They may be finished square without a line

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Half-tone with
zinc lettering
double-printed



Soft, square edge
half-tone



Square-edge half-
tone with line
border



Oval soft-edge
half-tone



Oval with line
border



Outline half-tone
and vignette

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border, square with a line, oval with or without a line, and so forth. See the illustrations of various methods in the accompanying page of art work.

Tricks of the Trade

Engraving is a field in which amazing "stunts" may be done. The eye may be tricked in a thousand and one ways. The skilled production man, knowing ways and means, will use the same old art work over and over again, adapt it, and re-adapt it, and use the mechanical magic of the engraver's shop to circumvent the buying of expensive new art work.

Space will permit only a few illustrations of such methods in this article.

Suppose you have a photograph of your lobby, and you want to use it in a newspaper ad. You know that a half-tone will not be suitable, and you consider calling in an artist to make a black and white drawing of the lobby. Don't give

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him the job "cold." Instead, if you have the negative from which the original photo of the lobby was made, tell your photographer to make you a silver-print from it. Give this to an average artist and tell him to make a line drawing over it. After he has done this, he will bleach out the light and dark shadows and leave a plain black and white drawing from which you can make a zinc etching.

Sometimes you will have two line drawings that you wish to use as a single cut. Or perhaps you will have a line drawing on one piece of paper and some lettering on another, and wish to have them made into one zinc etching. This is easily done by any good engraver. It is called "stripping." The illustrations on another page show how it is done. The first two show the separate drawings, and the third, the two "stripped" together. Various subjects can be treated in this way and a big saving effected by avoiding the necessity of making drawings.



Army
Goods



Army
Goods



Zinc etching with
one Ben Day



Zinc etching with
two Ben Days

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Zinc etchings can be "dolled up" for use in a very good class of printing by means of "Ben Day" screens. There are any number of different kinds of these screens in a variety of patterns, and very striking effects can be obtained by their use. The three accompanying illustrations show a print from a plain zinc etching; from the same zinc with the addition of one "Ben Day" screen; and from the same plate with the addition of two "Ben Day" screens. These "Ben Day" screens may also be tacked separately onto blocks and two or three color work printed from them.

Sometimes you may want to reverse your art work in the engraving process. That is, you may have a picture of a man facing to the right, whereas you want him facing to the left. The engraver can very easily reverse the job. However, be sure that you are not going to make a right-handed man appear left-handed, or, by reversing a machine, make it appear abso-

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lutely impossible of use. If you think you want to reverse a certain piece of art work, hold it up to a mirror first and see how it is going to look.

Double photographic printing in making half-tones makes possible an effect such as solid lettering printed across the face of a half-tone, or other interesting combinations. See the two illustrations that show how this works out.

A high-light half-tone is a half-tone in which some of the dots have been entirely removed in the etching bath. This allows the stock to show through in its natural color. These half-tones can be used on any kind of stock to which the screen is adapted, and are very effective in certain cases. However, be sure to ask your engraver whether you can use this sort of work on any particular job.

A combination half-tone is one upon which a zinc etching has been "stripped" or double printed. Note from the illustration that this stripping process brings the

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half-tone and the zinc right together with no space between them, so that they appear to be part of the same illustration. Don't let an unscrupulous engraver charge you for a "combination" half-tone which is not in a true sense a combination. For instance, he may simply tack a half-tone and a zinc border on the same block and put "combination half-tone" on his bill. Yet there has been no stripping process and the charge should be very little over normal. In the true "combination" the half-tone and the zinc practically merge.

The combination half-tone is an easy method of including lettering within the body of the illustration itself. (See the illustration.)

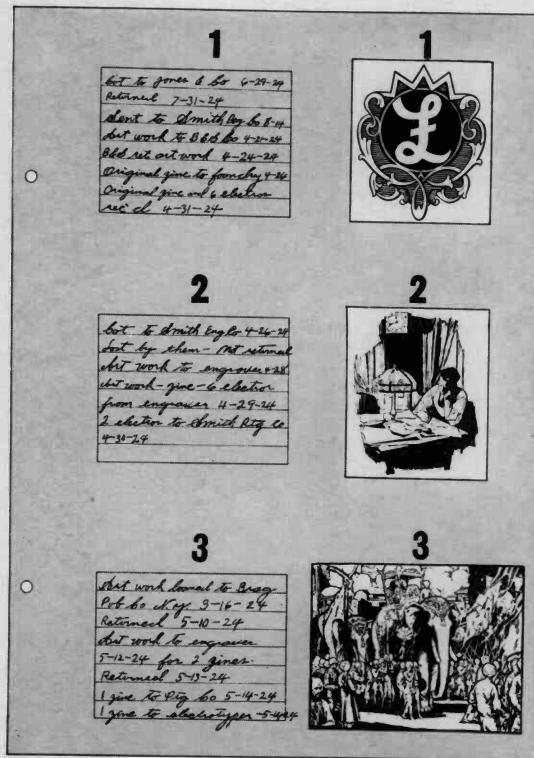
Office Filing

Unless the production manager is extremely careful he will find that zinc etchings, half-tones and electros will mysteriously disappear. Perhaps while he

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is gone the advertising manager or some one else in the office will get a "cut" and say nothing about it. Then six months later the production man will want that particular "cut" and he will not be able to find it. In fact, unless the job is thoroughly systematized the production man will spend half his time hunting a "cut" which he knows he ought to have—somewhere. If it is possible to do so, it is wise to keep all "cuts" under lock and key and give them out only when a proper record can be made as to where they have gone and when they should be returned.

A large scrapbook is a convenient method of keeping track of all half-tones, engravings or electros, as well as the art work from which they are made. As soon as you get a proof of a "cut," paste it in the scrapbook and number it. Give the art work the same number, and give the "cut" the same number, and likewise number the page of the scrapbook. When you send the art work to a printer, an en-



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graver or anywhere else, or loan the art work or the "cut" to anybody, make an entry on the scrapbook page as to what was done with it, who has it, and when it is to be returned. When the "cut" or art work comes back, cross out the entry and file the article. You will find a sample sheet of such a scrapbook reproduced on another page.

Of course there are other methods of keeping track of "cuts." If a department has only a small assortment, an ordinary 3x5 file card may be used, each card bearing a description of the "cut" it represents. Another method is to paste a proof of each "cut" on the inside bottom of the drawer in which it is kept, number it, put the "cut" on top of the proof and keep it there. When the "cut" is sent out, the proof shows that the "cut" is gone. The scrapbook and the identical numbering of "cuts," artwork, proof and scrapbook page, however, is the safer and more thorough method.

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The filing of the "cuts" themselves should be done with considerable care. For the smaller size "cuts" of about 6x8 inches, the ordinary metal or wood "cut cabinet" is sufficient. For those larger than 6x8 inches a steel cabinet with wide shelves is advisable. Make a paper slip envelope for the "cut" and cut off one end, so that you can pull the envelope off the plate whenever you wish. On the outside of the envelope, paste a complete proof of the plate that is inside, and on the end of it paste just the title of the advertisement or plate, and then these plates can be set on a shelf in the steel cabinet. A glance will tell you which plate is which. This simple method further serves as a protection to the plate, which is sensitive to wear and tear or scratches and should always be protected by a layer of paper.

As we have mentioned before in this chapter it is always wise to keep the original engraving in your own office, have electros made of it and send out the

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electros for all printing jobs. Then you are protected against loss or accident. Engravings of any sort are costly enough, goodness knows, and it pays to take the best possible care of them.

In the next and last chapter we will discuss art work, photographs and the various things from which engravings are made.

CHAPTER IV

BUYING ART—BUYING IMAGINATION

WHAT THE PRODUCTION MAN SHOULD KNOW
ABOUT PHOTOGRAPHS, DRAWINGS, COLOR AND
COLOR SUBSTITUTES FOR ADVERTISING

CHAPTER IV

IN BUYING advertising "art," the advertising manager or his production man is up against a proposition of placing a money value upon the product of some one else's imagination.

Is a drawing good or poor? Is it worth \$100, or is it not? The answer is purely a matter of opinion.

In fact, the standard of worth by which the average production man must judge art work, unless he happens to be a real art critic himself, must be not so much the appearance of the work itself as the reputation of the artist who has done it.

And the artist with a reputation charges accordingly. The man who has never before bought art work will swear

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wildly that he is being held up and robbed. But—what else is he going to do? Poor art work is utterly worthless. Far better to use no art at all. To make sure you will get good art work, you must pick a man with a reputation—and pay. Of course, it is possible to cast about among the younger and greener artists to try to find one who has not yet "landed" but who does good work—but as a rule, this experimentation costs about as much as getting a tried man in the first place. Let the other fellow try out the younger crop of artists. It's surer to pay a big price for a seasoned man.

We bring up this price proposition at the very start because we cannot emphasize too strongly that good art work costs, and costs like the very dickens.

Are you sure you want to use it?

Might you not use photographs instead? They are infinitely cheaper—though of course they involve half-tone printing, and half-tones cost more than

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zinc etchings. Can you get photos that will tell the story you want told? If you want to show the interior of your building, photos may serve—but to illustrate the point of an advertisement on "trusts," it might be necessary to have a photo specially posed. This might cost more than a drawing of the same subject. What kind of paper are you using on the job? Are you planning "cuts" and art work in accordance with your paper, or choosing your paper to fit the art work and "cuts?" And once again, the old question, "What is the job worth? Will the returns from the advertisement justify the expense of art work?"

All these questions (raised before in these talks) should be threshed out before phoning the artist.

If the volume of art work in the department is large and varied, it may be wise to pick out a seasoned artist, with some printing and advertising experience, and pay him a retainer to give you sug-

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gestions and advice upon every piece of art work ordered, and even to specify the artist from whom you should order it. Such a man may give furthermore a certain distinctive character to all of the art work of your advertising, so that as soon as any of your ads are seen, they will be recognized as coming from your bank.

On the other hand, there are a number of syndicated art services which are good for the most standard of bank advertising themes and by the use of which expense on art, for newspaper ads particularly, may be cut amazingly. These services come in the form of a set of proofs with "mats" to fit. Pick the illustration (proof) that fits the copy and size of your ad, cut out the "mat" and send it to the newspaper. Or, you may send it to your engraver and have a "zinc" made of it. These services are generally drawn by first-class artists. They are cheap because of the method of syndicated selling,

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whereby the same illustrations are sold to hundreds of banks. Therein, too, lies their drawback—for they must be so general in theme that any bank can use them. They may not tell your particular story. Yet it is far better to use a good, syndicated art series than to have your own art work drawn by a poor artist.

At any rate, some kind of illustration for your advertising must as a rule be obtained. Without entering into the whys and wherefores of the value of art work in advertising, we suggest that you look over your daily paper and *Saturday Evening Post* and see what percentage of ads contain illustration or design of some sort or other. Most advertisers evidently feel that it is essential. In fact, some ad men select the theme of an ad, buy art work which illustrates the theme, and then write the copy to fit the art work! However, we must get back to the job of buying, and to the production man.

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Ordering from the Artist

You will find your good artist a mighty intelligent sort of a fellow. He is not a mere artisan, nor a reproducer of something that already exists. He creates. He takes your ideas, probably vague at best, and interprets them in terms of light and shadow.

It is necessary, therefore, to give your artist not only the facts but the *feel* of the thing you want him to do. Tell him every single thing there is to know about the job. Give him an hour if necessary. Go over and over the job. Let him ask all sorts of questions. Give him a copy of the advertisement for which the art work is to be used. Tell him who is going to get the advertisement, and how and where it is going to be published or distributed. He must draw for the reader as well as for you. Specify facts carefully, so that he will not put an incongruous detail in his drawing.

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All this is up to the advertising manager rather than the production man—though it is wise for the latter to “sit in.” His turn is coming.

The advertising manager may say to the artist, “I want a drawing of a man and a little girl stepping up to a bank officer’s desk.”

Man? What kind of a man? Corporation president? Ditch digger? Immigrant? How old a little girl? Why are they stepping up to the desk? What sort of bank officer?

“Well,” says the advertising manager, “the man is just a plain, ordinary American of about thirty-one or two—maybe he’s a shoe salesman or a bookkeeper. He’s a nice boy, but he’s never gotten very far and he has a hunch that perhaps one reason is that he didn’t have a good enough education. So he wants to make sure that his little girl is going to college. She’s a cute little thing, about five, and he’s bringing her down to the bank to open

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a savings account for her college fund, and he's stopping to talk to one of the bank's officers about it. He's quite in earnest—it's a big thing, to him. The bank officer is not so young, nor not so old—sympathetic, with a human sort of a smile, and yet dignified enough so that he won't look maudlin. You know—the kind who shakes hands with the little kids, but doesn't kiss 'em on both cheeks. Here's the copy. It's a newspaper ad. You might take along this photo of our lobby interior, too, and get a background that suggests it. All right—go to it, old man—and mind you bring me real people, not collar ads or clothing-dummies."

Now is the turn of the production man. He tells the artist that it is to be a line drawing, is to be of proportions which will reproduce to such and such a size, and is to be delivered on such and such a date.

Well—suppose the artist has made the drawing and brought it back for O.K.

Right here is where so many ad men

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and production men add enormously to the cost of art work.

Things like this happen:

The ad man (or the production man, if he is handling the thing from that point on) may decide that the banker is too bald. The artist takes him home and grows him some hair, and brings him back. Then the ad man may say that the little girl has on high shoes, whereas she ought to have on low ones. The artist takes the little girl back to the studio and changes her shoes. And so forth and so forth, until, just to satisfy the arbitrary and purposeless whims of the buyer, the artist has made seven trips to the office, and has re-drawn seven different portions of the job. Do you wonder that the artist charges like thunder for that job?

It is perfectly legitimate for the ad man (or production man) to say:

"That banker's not the right type. He's grouchy. He looks as if he would steal the last bone from a dying dog.

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Make him a real man! Put a little of the milk of human kindness into his soul!"

That has to do with the theme of the ad—with the story which the drawing is intended to tell. But as to the baldness, and the shoes, and buttons on the man's coat, and the like—well, what difference do they make? It is the artist who is drawing the picture—not the ad man nor the production man.

If alterations seem probable at the time the drawing is first ordered, it is wise to ask the artist to submit a pencil sketch, which can be altered *ad lib* until everyone is happy, with little cost or work. Then, with an O.K. on the pencil sketch, the artist can go ahead.

Now for the technical end of the subject—the things which most affect the production man.

First of all, he must understand various types of art work, their differences and their uses. "Art Work" and "Engravings" are subjects which so overlap

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that in the following discussion we must of necessity repeat some of the things said in our last chapter on "Engravings," just as in that chapter we anticipated the subject of "Art Work."

Line Drawings

The line drawing is a drawing made with black ink on white paper. It contains no shading nor shadows. The tones are all solid black. This is the type of drawing from which zinc etchings are made, and is therefore the usual type of art work for newspaper ads, or for any advertisement to be printed upon coarse, rough paper. Always have your line drawings made at least a third larger (sometimes a great deal larger) than the "cut" which you intend to make from the drawing. The reduction will eliminate a great deal of the roughness of the original drawing. A simple way is to tell the artist in advance the size of the etching, and he will work accordingly. He should further-

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more know the degree of reduction intended, because if the reduction is unusually great, light lines may disappear entirely unless the artist allows for reduction in advance. Remember, too, art work is bought by the job and not by the size, and if you try to have your line drawings made too small, it will take the artist longer to do the work and may actually prove more costly.

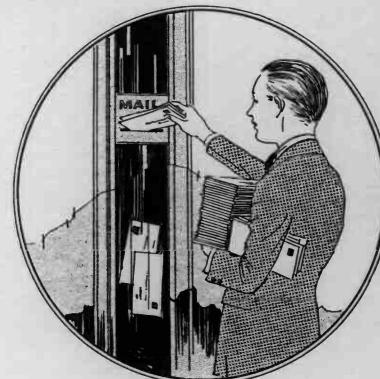
In making a line drawing for a border for a newspaper ad, remember you need from your artist only one complete half of the border. The engraver can reverse the original to form the other half.

A deluxe job on fine antique stock can often be made especially attractive by the use of zinc etchings made from line drawings, with the addition of one or two "Ben Day" screens. The illustrations on another page show what can be done by starting with a line drawing, making a plain zinc, and adding one or two "Ben Days." By this method a job may often

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A plain zinc etching



The same zinc with the addition of two
Ben Days (stipple and pattern)

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be made to appear more distinctive than by the use of half-tones on fine coated stock. We bring this up particularly because it is often wise, before ordering "wash drawings" for half-tone work, or oils or water colors for three or four-color work, to go over the line drawings already on file (bought for newspaper ads) and see what can be accomplished by using them with the addition of Ben Day screens.

Often you may have a photograph of a man or an object, which you want to reproduce in a newspaper ad, or in an advertisement which calls for a line drawing. In such a case, have your photographer make a silver print from the original photographic negative. Give this print to an artist with instructions to make a line drawing on it. After the artist has entirely covered the print with his pen and ink sketch, he will bleach it out so that the original photography disappears and only the black and white line drawing remains.

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Then you are all ready for a zinc etching. However, give this work to a real artist, and not to a professional retoucher of photographs. It's safer.

Always have your artist "flap" your drawings—that is, protect them by pasting on the back of the drawing a sheet of tissue which folds over the face. This keeps them clean—and furthermore, on this tissue you can write instructions to your engraver without defacing the drawing itself. This tissue is also a convenient place upon which to indicate where Ben Day screens are to be used. If a heavy sheet of wrapping paper is pasted on top of the tissue and also bent over the face of the drawing, the protection is complete, and the piece of art work will stand repeated use, and years of filing.

Wash Drawings

A wash drawing is one in which the black is applied by brush or crayon, giving various degrees or shadings of black. This

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is the type of work that requires half-tone reproduction.

A wash drawing is desirable when you have no photograph of a situation or object, and yet wish to show that situation or object as it really is. The line drawing is made up of slashing blacks and whites that give a striking, poster-like effect. The wash drawing is a sort of imaginative photograph often built up by the artist from fact. For instance, the artist can take a blueprint of an object, and in many cases can make from it a wash drawing that looks exactly like the object itself.

A wash drawing can be built up from a photograph and an idea. Suppose you have a photo of the front of your building, and want to put a man or two in the picture. Give the artist the photo, with instructions—and when the half-tone is printed in the final job, you can hardly tell which was photo, and which was sheer invention.

Sometimes you may want to combine

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a wash drawing with a line drawing—for instance, put an illustration such as the one described in the preceding paragraph, into a solid black-and-white border. Your engraver can do it, making a half-tone negative of the wash drawing, a zinc negative of the line drawing (border) and "stripping" them together.

Never let two different artists work on the same wash drawing. No two artists mix the same shade of color, even though the color be black; and the tones will vary accordingly.

Color Work

The minute you say "color," that means "money."

We grant that the use of color in a booklet adds immensely to its attractiveness and its attention value, provided the job is well done. But good color work costs like sin. For every color you add, the job must be run through the press once more. If you have several colors in

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your art work, this means as a rule the purchase of "process plates," which are expensive in themselves and furthermore must be trusted only to the very best of printers, who know how to charge as well as how to print.

Before you decide to use color in art work, consider available ways and means by which color may be added to the job without putting it in the illustrations.

You may use a tinted paper stock. "India Tint" is a common illustration. A surprising range of shades and colors may be obtained in the paper itself.

What color of ink may you use? A bluish ink on buff stock, for instance, makes a startling combination. As a rule, good, black ink is preferable—but other tints are possible.

Suppose you want just a touch of color in the job—a dash of red, or sky blue. This may be put in by the insertion of various standard designs or ornamentations which the printer has in stock—little

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break marks between paragraphs, paragraphs marks, tail pieces, or what not. Or, you may use a colored border, taking an old border which you already have in your files and making from it ordinary zinc engravings which would print in red, blue, or whatever color you may select.

Another device is the use of Ben Day screens, printed in color beneath or around the black body of your booklet.

These are printers' and engravers' tricks of getting around the purchase of color art work, and often lend to the finished job the necessary degree of attractiveness. But they do not put color into your actual illustrations.

To do that, it is necessary to buy either oil paintings or water colors—and if you buy paintings, go the limit. While you are at it, get the work done by an artist whose name is well known, and let him sign the work. Don't try to save money on this class of art. A poor oil painting or water color is terrible. It means

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nothing, it is not decorative, it cartoons your finished product or the service you are selling. Forget about cost. Get your master-printer, master-engraver and expensive artist together, put your fingers in your ears and let them go to it. Tell them just what you want, what you are going to use it for, and why—and let them plan together the kind of a job that they will each one of them be proud of, and carry around in their respective portfolios when tackling new prospects.

Here's a vital bit of caution—don't try to take an ordinary black and white drawing and have your engraver put colors into it, unless you consult an artist. You may think it is easy to say "We'll make his pants blue, his tie red, and his shoes black"—but it doesn't always work. Your illustration may look like one of these "kid books" or drawings that the youngsters color with crayons.

On the other hand, don't try to make a black and white reproduction of a water

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color or an oil painting. Colors photograph very poorly in black and white. If you want to do this, have your photographer make a copy negative, and give a print to your artist to retouch, so that it will have the proper degrees of shading.

In fact, even if you use merely standard designs, borders, Ben Day screens, ink or paper stock to furnish color, it is always wise to get your artist to make the selection. Otherwise the result, while attracting attention, may prove actually offensive to the eye.

Photographs

The production man in the advertising department makes great use of photographs for three purposes—

1. For use as actual illustrations in printed jobs.
2. To serve as the basis from which the artist, by re-touching or otherwise, makes a drawing or painting of the object photographed.
3. For use in connection with the

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bank's publicity (as distinguished from advertising).

The third use is particularly valuable. A junior officer may be promoted, may go to Europe, may be appointed chairman of a committee. The bank's publicity man will want photos of this officer to send to the newspapers and banking magazines along with the "story." The production man should have a record print of this officer's photo, should know what photographer has the negative, and should be able to produce the requisite number of "glossy prints" almost on demand. He should also have photos of the building, the lobby, and so forth, so that in case any story "breaks" concerning the bank, photos will be ready for the newspapers.

Somebody is always wanting another print of "that view of the so-and-so that was taken last year—you remember, don't you?" The immediate question facing the production man is, "What photographer has the negative?" If the bank's business

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is split among a number of photographers, the production man may waste three hours trying to locate the thing. For that reason it is wise to pick a good commercial photographer, stick to him, let him do all the department's work, and keep track of the photos which he has taken by a method which will be described later in this chapter. Don't get a cheap photographer. It costs less to buy good photography than to retouch poor photography.

The usual "portrait" photograph is practically useless for reproduction purposes. The soft-toned, brown, delicately shaded photos made for family use make poor half-tones even for use on fine paper, and cannot be used in newspapers at all. What is needed is a plain "glossy print," which gives full emphasis to all lights and shadows. Don't ask an officer of the bank to "bring you one of his photos from home." Make him go down to the bank's photographer and have a regular commercial job done. Needless to say, your

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photographer should not be a portrait photographer but a commercial photographer, one who understands the making of half-tones, printing, and so forth, and one who will make your photos with a view toward successful reproduction in printing rather than with an eye toward the appearance of the photos themselves. Remember that a shiny photo showing light and shadow in harsh contrast will make an ideal soft-toned half-tone, whereas a blurry, indistinct photo, though artistic in itself, will reproduce in printing merely as a smear.

While it is not advisable to rush a photographer too much, twenty-four hours is ample time for the photographer to take the picture and deliver the print. If necessary, you can get him to give you a wet print (from which a half-tone may be made) half an hour after the picture is taken.

Light is essential to photography. In photographing the outside of a building

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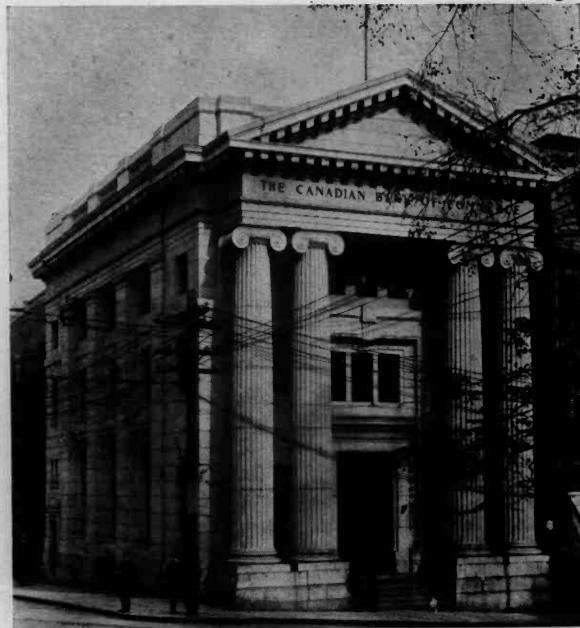
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remember that the photographer must have the sun with him—that is, the east side should be “shot” in the forenoon, the south side at noon, and the west side in the afternoon. Remember that in the case of interior photographs, the photographer will probably have to use either powerful electric lights and reflectors, or flashlights (both of which he should be able to furnish).

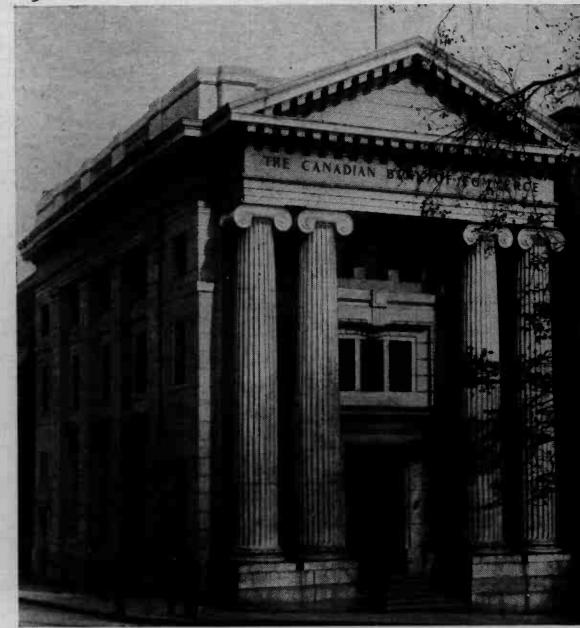
If you want to photograph certain objects in the bank and eliminate the background, a white sheet may be spread underneath and around the objects photographed, making a blank background on the photograph and saving the cost of retouching.

Never write on a sheet of paper lying upon the face of a photograph, as the pressure of the pencil will make ridges on the print, and these will show up in the half-tone made from it, unless the print is retouched.

In using photos of persons either in-



An example of the retoucher's art. On the left the original photograph



and on the right the retouched—removing unsightly wires and poles

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side or outside the bank, or views showing the property of another institution, it is wise to get a "release" from the individual or institution, giving you full permission to reproduce the photographs. This protects the bank against personal complaints or damage suits.

Many photographs require "retouching" before they are suitable for reproduction in printing. An artist (not a photographer or engraver) should be secured to handle this work. The artist cleans up and strengthens the photo by air brush, hand brush, or even pen and ink. Things not wanted may be eliminated, other objects may be inserted, shadows may be deepened or lightened, and the whole made to appear exactly as desired.

For instance, glance at an actual photograph of your building. In the foreground will no doubt appear telephone poles and wires, an antiquated car or two, a loafer leaning against a lamp post, and so forth. On the other hand, the

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outlines of the building itself may not be as distinct as you would wish. Give this photo to a good retoucher—the poles and wires, machines and loafer will disappear, and the lines of the building will be brought out in clear perspective. The retouched photo itself will look utterly impossible—but the half-tone made from it will show your building just as you want it to appear.

In fact, the retoucher may take out scaffolding in the photo of a partly-completed building, and make the building seem entirely finished!

Your retoucher can also take several unmounted photos, paste them together on a single sheet, retouch the blemishes, insert what is necessary, and draw an ornamental border around the whole so that it may be reproduced by your engraver simply and easily, without patching, stripping, and so forth.

You may have a square photo which you want placed within an oval border.

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It is safer to give this job to the retoucher than to the engraver. The former will draw the border on the job itself.

Of course, retouching costs—but it is easy to get your artist to give you an advance estimate on the job.

For retouching purposes, get glossy prints at least one-third larger than the half-tones you wish to make from them. Have them mounted dry, so that they will not curl, and have them protected by two flaps of paper, as you would a line drawing.

If the bank has a house organ in which photos of current news events are reproduced (such as picnics, parties and so forth) it may be worth while for the production man to have a camera of his own and do much of his own photography. In work of this sort timeliness and a knowledge of personnel count for more than expert photography—and besides, an internal house organ does not justify the

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expense of the work of a good commercial photographer.

Art work of any sort is expensive, and should be filed in such a way that it will be amply protected and still immediately accessible.

The most convenient way of filing the majority of art work is to have special files made. These are just the same as ordinary letter files except that they are wider and contain only two drawers. If made so they will hold sheets 31 inches long by 20 inches high they will be big enough for almost everything and will fit in nicely with your other cabinets.

Art work may be indexed as to subject, or as to artist from whom purchased, or in whatever fashion the production man considers most efficient for his particular department. However, here again we suggest the "scrapbook and numbering" method described in the preceding article of this series; a method which will not interfere with filing under "subject" or



The Art Work File

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"artist," but which will simply make the co-ordination of art work with "cuts" and engravers' proofs more certain.

As soon as you get a piece of art work, you will probably send it to an engraver. When you get the "cut" and the engraver's proof, paste the proof on a page of your scrapbook and number it. Give the art work the same number, and give the cut the same number, and likewise number the page of the scrapbook. When you send the art work to a printer, an engraver or anywhere else, or loan the art work or the "cut" to anybody, make an entry on the scrapbook page as to what was done with it, who has it, and when it is to be returned. When the "cut" or art work comes back, cross out the entry and file the article.

Oil paintings or water colors are too valuable to be risked to the wear and tear of the office file, and should be kept in a steel cabinet inside the department's stock

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room, or framed and hung in an officer's office.

Retouched photographs should be filed with wash drawings, line drawings, and so forth—but a quite different system should be used for plain photographs. In the case of the latter, the print itself is of relatively little importance. A single "glossy," for instance, may cost about fifty cents. The important thing to keep track of is the plate itself—and that is in the keeping of your photographer.

Negatives of photographs which you have may be scattered among various photographers. Get these negatives, and give them to your official photographer. Have him number these plates consecutively, along with his own plates of jobs he has done for you, and give you a complete set of numbered "record prints." These "record prints" should be on rough paper, and numbered in red in the very center, so that they cannot possibly be used for reproduction and therefore are

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useful as records only. Bind these "record prints" consecutively in a "post-binder," and insist that your photographer file the numbered negatives in the same order. Whenever your photographer takes a new photograph, have it understood that a numbered record print of the negative is to be sent to you at once. Then, when you want a certain photo in a hurry, you won't have to call the photographer and say, "I want a print of that picture you took about fifteen months ago of Mr. Smith in the lobby—a funny-looking man with a mustache and a derby, who looks as if he'd had pickles for dinner." All you have to do is to phone for "a glossy of number 73."

As soon as you get two or three or a dozen prints of any certain negative, put them in an envelope, number the envelope with the same number as the record print, and file the envelope numerically.

Now then, suppose the ad man wants a certain view of your lobby. Give him

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the post-binder of record prints. He may look through your entire assortment, and pick number 101. Look for 101 in your envelope file of glossy prints. If there is a print there, you are "all set." If not, order "101" from your photographer.

Record prints and envelope files of "glossies" may be subdivided according to subject if desired, as long as the numbers are kept consecutively in each subdivision. Numbers skipped in one subdivision would of course be contained in the others.

It is not necessary to have prints mounted except for retouching, and for filing purposes unmounted prints are far easier to handle and take up much less space.

In concluding this series of articles upon the physical production of bank advertising, we wish to emphasize once more the fact that production details, unless handled by a production man or at least a production system, tend to divert the mind of the advertising manager from

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creative channels and harass him constantly, to the detriment of his more vital work. The advertising manager should be free to advertise—and any plan of departmental production which will relieve him of detail worry is worth careful consideration.

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